



THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

May
2004





Cover: William Sommer's *Jazz Band is in Burchfield to Schreckengost* (detail, ca. 1930, watercolor and graphite, 39.8 x 52.5 cm, Norman O. Stone and Ella A. Stone Memorial Fund 1954.153.125).

Above: Alfred Maurer's *Two Heads*, from about 1931, is featured in *Modern American Masters* (oil paint and wood on gessoed board, Gift of Tommy and Gill LiPuma in loving memory of Sam and Rose LiPuma 2003.54).

Time Stands Still: Muybridge and the Instantaneous Photography Movement
North Gallery, through May 16

A comprehensive look at the landmark motion studies of the great photographic pioneer

Draped in Splendor: Renaissance Textiles and the Church
Gallery 216, through September 26

Religious paintings and related textiles presented together with innovative lighting and technology

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection
South Galleries, through July 18
Highlights from a stellar collection of early American modernism

Burchfield to Schreckengost: Cleveland Art of the Jazz Age

South Galleries, through July 18

More than 60 works by leading Cleveland artists of the early 20th century

Tracing Light: Garry Fabian Miller Photographs
Galleries 103–105, through July 21

Beautiful abstract images made without use of camera or film

Kelly McLane: My Blue-Green Algae

Project 244, May 2–August 22

Ethereal and disquieting visions of bucolic America created especially for the artist's first solo museum exhibition

From the Director

Dear Members,

We are pleased to present with this issue a new logo and graphic image for the museum. We hope that you will find that the program—drawing on research and discussions with a full range of friends, visitors, and admirers—captures the multifaceted essence of the museum as a renowned international institution and a beloved jewel of our community. Its doors are open free of charge and the museum itself, with its wide-ranging collections and programs, is the ultimate expression of cultural diversity.

Our staff worked with the New York agency LaPlaca-Cohen to develop a graphic system that has the flexibility to express the museum's many roles, ranging in tone from formal dignity to a more playful attitude. The program combines the name of the museum, set in Trajan, an ancient Roman typeface, with a graphic icon that symbolizes the 1916 neoclassical building and the horizontal stripes of Marcel Breuer's modern building—traditional and contemporary in balance. It is an expression that can carry us well into the future.

That future, on a different subject, will be shaped by the three simultaneous parts of our facilities renewal project, and as I have responded to questions, I have sensed that some clarification may be needed. In brief, the renovation of existing facilities is about 35% of the overall project; replacement of outdated portions of the current structure is about 25%; and the addition of new

space is about 40%. In doing all three at once in one \$225 million project, we realize a coherent whole for our museum for the 21st century. If, on the other hand, we did only a basic “behind the scenes” renovation (an unavoidable expense in any case), it would cost at least \$65 million. To add to this some improvements in the existing buildings beyond “bare bones” would total \$145 million, allowing for upgraded classrooms, auditorium, and

café, some refurbished galleries, renovated lavatories, and other basic improvements. But not one additional square foot would be added, and current problems would remain undressed, such as our Asian galleries' location in the basement, too few galleries for our great collection, a confusing overall

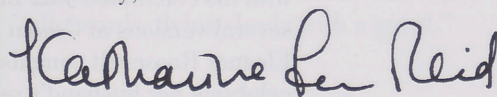
plan, and a lack of adequate visitor amenities, from gathering space for receptions to a larger restaurant and café, and appropriately located restrooms. As the museum is one of the great assets of Cleveland, the full project as planned for \$225 million is important not only for the museum, but for our city.

You have only two weeks left to see *Time Stands Still: Muybridge and the Instantaneous Photography Movement*, the fascinating and beautiful exhibition of works by Eadweard Muybridge and his contemporaries, who explored the ways in which the fledgling photographic medium could be used to study time and motion. The clock is ticking . . . Don't miss it!

The new Project 244 installation features the young artist Kelly McLane, whose paintings explore the tension between nature and human culture. Our exhibition is her first solo museum show.

Finally, I urge you to enjoy two exhibitions that continue to celebrate art and Cleveland in the south galleries. *Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection* and *Burchfield to Schreckengost: Cleveland Art of the Jazz Age* are both on view through July 18, and together they provide a wonderful celebration of American modernism in the early to mid 20th century. Cleveland celebrity Tommy LiPuma is being honored at Cuyahoga Community College, and we are delighted to collaborate with shows celebrating his collecting and the style and achievements of Cleveland artists.

Sincerely,



Katharine Lee Reid, Director



THE CLEVELAND
MUSEUM OF ART

Grammy winners Tommy LiPuma, Barbra Streisand, and George Benson



**Burchfield to
Schreckengost:
Cleveland Art
of the Jazz Age**
Through July 18

And All That Jazz



Cleveland artists of the early 20th century were among the first to embrace the new spirit of the Jazz Age, with its emphasis on uninhibited freedom, experimentation, and innovation. Artists working in a variety of media accepted the challenge of finding new forms of expression for the frenetic culture of soaring skyscrapers and improvised music. They developed energetic styles that echoed society's infatuation with the culture of fast cars, motion pictures, and airplanes. The exhibition *Burchfield to Schreckengost: Cleveland Art of the Jazz Age* examines this cultural phenomenon through the display of more than 60 works—paintings, sculptures, photographs, and decorative arts—produced by leading Cleveland artists of the early to mid 20th century. Uniting works from the museum's permanent collection with others from prominent private collections, the exhibition includes works rarely if ever exhibited before. Among the artists represented are Charles Burchfield, William Sommer, Clarence Carter, Margaret Bourke-White, Hughie Lee-Smith, Max Kalish, and Viktor Schreckengost.

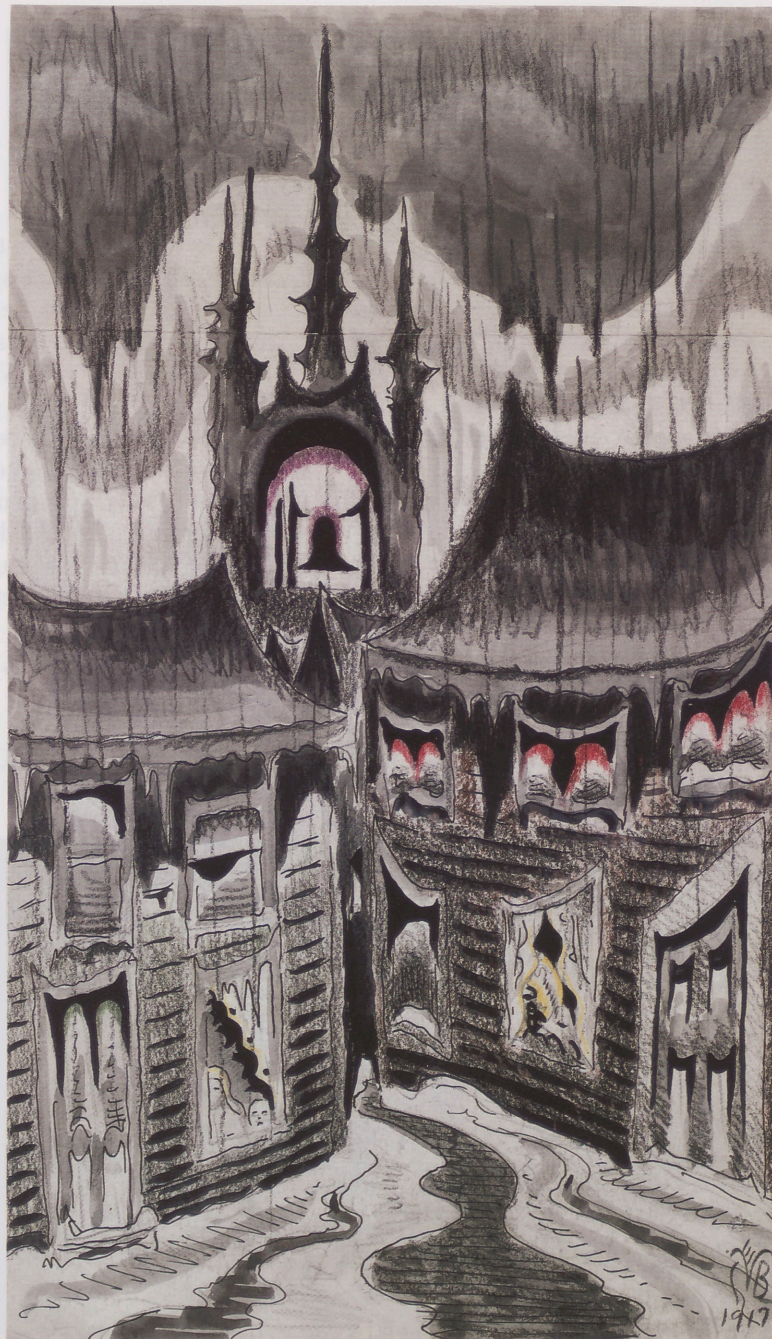
Viktor Schreckengost expressed the new spirit with his celebrated *Jazz Bowl* of 1930, produced in several versions at Cowan Pottery in Rocky River. Eleanor Roosevelt commissioned the first bowl to celebrate her husband's recent election as governor

Although many American artists abandoned avant-garde art after 1918, William Sommer continued to pursue his own style of bold, vibrant modernism in *Jazz Band*. Often on the brink of bankruptcy, Sommer worked incessantly using

any materials at hand and painted this watercolor on the back of an invitation to an exhibition opening (ca. 1930, watercolor and graphite, 39.8 x 52.5 cm, Norman O. Stone and Ella A. Stone Memorial Fund 1954.153.125).

Viktor Schreckengost created the rich, glowing surface of his celebrated *The New Yorker*, or "Jazz Bowl," of 1930 via the innovative technique of scratching through a covering of black slip, firing the bowl, covering it with a glaze of Egyptian blue, then firing it again (engobed and glazed ceramic, with sgraffito design, 28.6 x 41.3 cm, John L. Severance Fund 2000.65).





Though based on an actual church, Charles Burchfield's study for *Church Bells Ringing, Rainy Winter Night* transformed the building for emotional effect. The composition features symbolic forms and abstract stylizations, arranged in rhythmic patterns and inspired by sounds (Study No. 1 for *Church Bells Ringing, Rainy Winter Night*, 1917, pen and black ink, brush and black and gray wash, and black and color crayon, 59.4 x 44.1 cm, Norman O. Stone and Ella A. Stone Memorial Fund 1953.429).

of New York. When Art Deco was rediscovered in the 1980s, the *Jazz Bowl* emerged as one of the masterpieces of the style. Rendered in a lively Cubist idiom, the bowl features images of skyscrapers, an ocean liner, the Cotton Club, and the magnificent Wurlitzer organ at Radio City Music Hall. The drum featuring the word "Jazz" prompted the bowl's popular name. Although celebrating New York City, the bowl also had a personal meaning, since Schreckengost supported himself for a time by playing in a Cleveland jazz band.

William Sommer captured the feeling of the times with his lively watercolor *Jazz Band* of about 1930. One of Cleveland's leading modernists, Sommer came to Cleveland in 1907 to work in the commercial lithography industry, but devoted his free

time to producing experimental art. Sommer strongly influenced other Cleveland artists, including Charles Burchfield. In 1917 a Cleveland newspaper declared the young Burchfield "a genius," but, like Sommer, he could not support himself through his art. Burchfield's mood became so dark that for a time he contemplated suicide. It was during this period that he produced one of his most compelling paintings, *Church Bells Ringing, Rainy Winter Night*. In December 1917 Burchfield wrote in his journal of wandering "between the Baptist and Presbyterian church to hear the bells ring. I ran back to one too late—the other I arrived at in time to hear the last ponderous beats—the whole tower seemed to vibrate with a dull roar afterwards, dying slowly with a growl."

Besides exploring musical analogies, many artists focused on the physical sites that identified Cleveland as a modern industrial giant of the Jazz Age. Margaret Bourke-White's photograph *Terminal Tower, Cleveland* of 1928 depicts the "High Level" or Detroit-Superior Bridge on the left, leading toward the recently constructed Terminal Tower. At the time the second tallest building in America, the building rises dramatically toward the sky like a phoenix emerging from the smoky steel mills in the Flats. Clarence Carter's painting *Bridges* of 1933 presents a more abstract view of the same bridge, rendered through a complex interweaving of geometric form and space, with Lake Erie in the background.

Cleveland artists of the 1920s and '30s also expressed the Jazz Age spirit through a variety of craft media, bringing the city renown as a national leader in the decorative arts. The *Art Deco Screen* produced at Rose Iron Works (now Rose Metal Industries) in Cleveland was the collaborative effort of designer Paul Feher and master craftsman Martin Rose, founder of one of the city's most distinguished suppliers of architectural ornament for commercial and residential buildings. This family-owned firm, now under third-generation management, remains active today.

■ William H. Robinson, Curator of Modern European Art

■ Kathleen McKeever, Cleveland Fellow

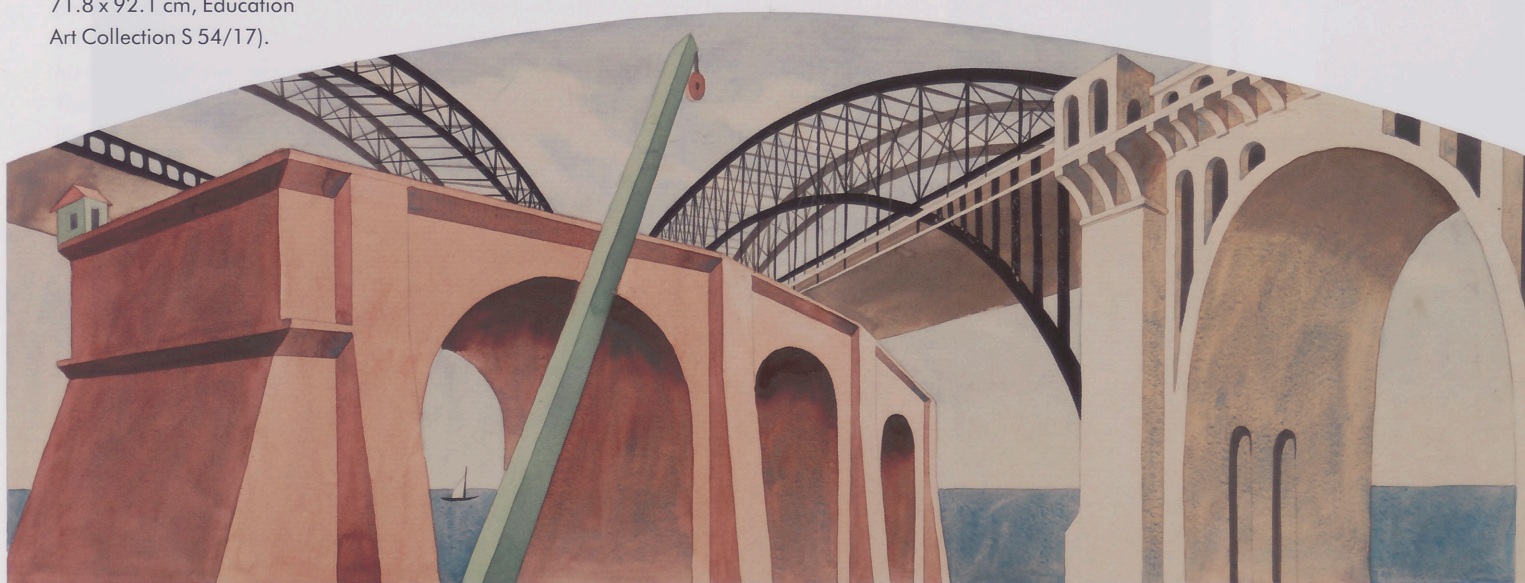
Paul Feher and Rose Iron Works' *Art Deco Screen*—with its stylized geometric forms and rich synthesis of wrought iron and brass with silver and gold plating—has been acclaimed as perhaps the most important example of the style produced in America (156.2 x 156.2 cm, The Rose Family Collection 352.1996).





While working in Cleveland in 1927–29, Margaret Bourke-White documented the Terminal Tower from numerous vantage points, at different times of day, and under varied atmospheric conditions. This new gift from the Huntington Bank is probably the largest known print of her most popular image of this distinctive landmark (*Terminal Tower*, 1928, gelatin silver print, 49.2 x 37.1 cm, Gift of Huntington Bank 2003.361).

Clarence H. Carter based *Bridges* on recognizable Cleveland landmarks, but reconfigured geography to represent the industrial aesthetic of American cities of the 1930s (about 1933, watercolor with graphite, 71.8 x 92.1 cm, Education Art Collection S 54/17).



**Tracing Light:
Garry Fabian Miller
Photographs**
Through July 21

Beyond the Camera

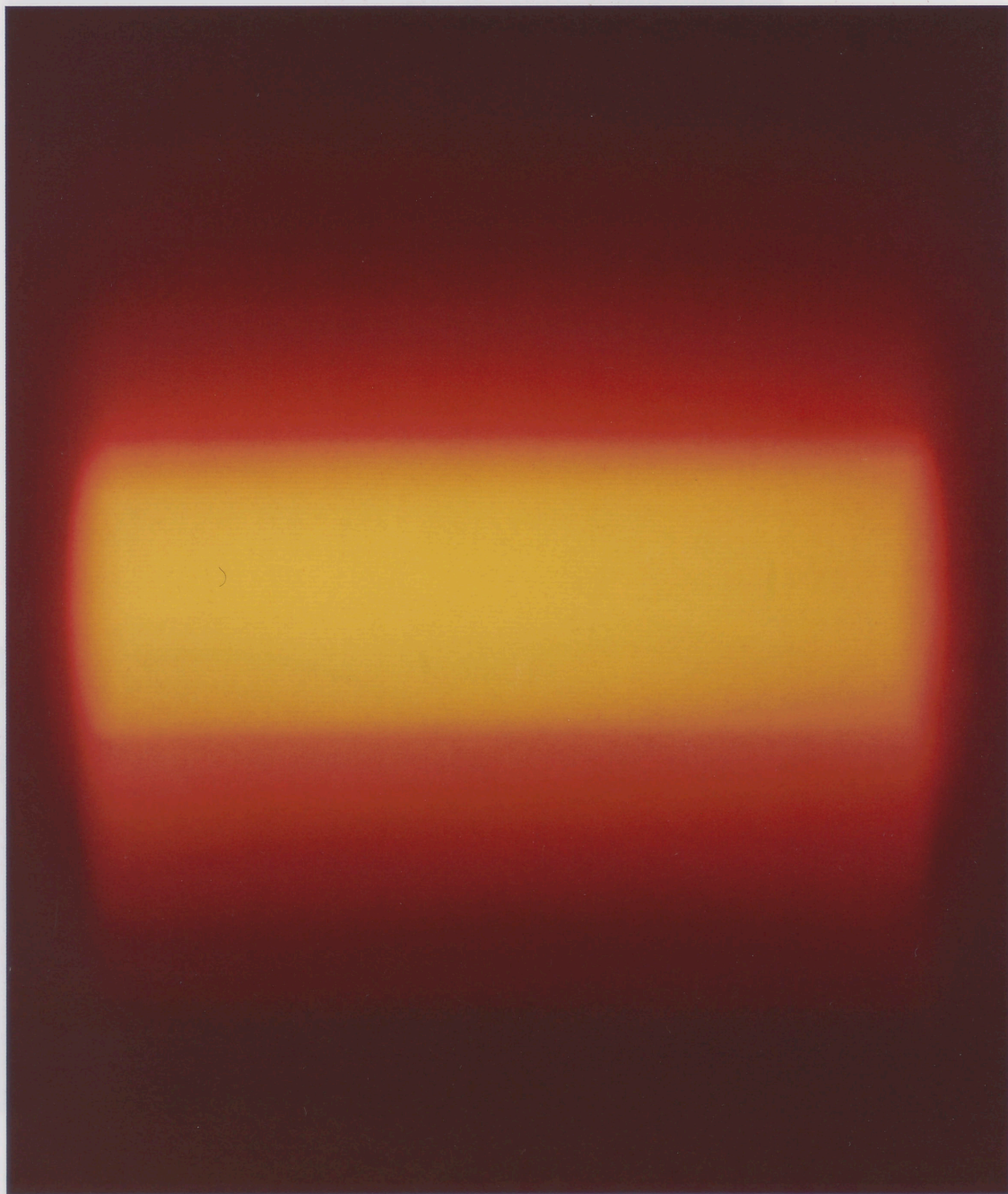
The British photographer Garry Fabian Miller is part of the distinguished lineage of artists inspired by great artists of the past. In 20 beautiful prints, *Tracing Light* presents two remarkable series of photographs conceived during artist-in-residence programs in which Miller responded to the work of two renowned British painters: J. M. W. Turner (1775–1851) and Gwen John (1876–1939). Intense color, visual nuance, and emotive power distinguish Miller's abstract, cameraless images.

Born in 1957, Miller learned the medium from his father, a professional portrait photographer in Bristol. After he finished school, Miller worked as

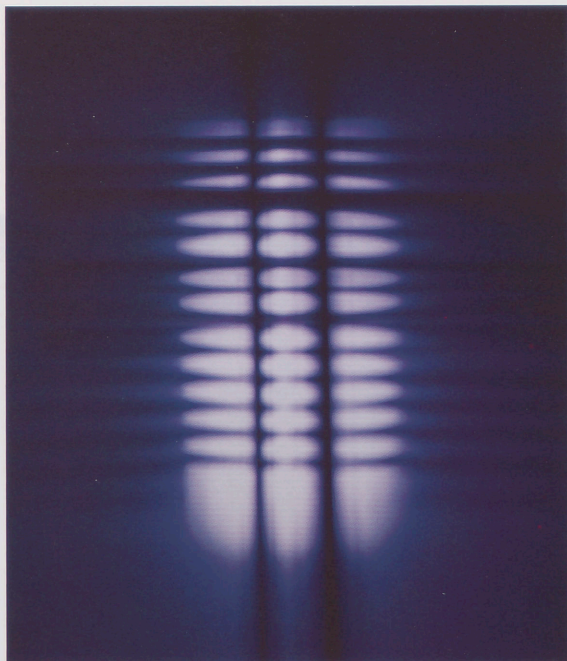
a documentary photographer until 1976, when an exhibition of such photographers as Marie Yates, Hamish Fulton, and Richard Long inspired him to make landscape images. From his window on the Severn estuary outside his home in Bristol, Miller created evocative seascapes that dealt with the passing of time and reflected his search for balance and harmony.

In 1985 Miller abandoned not only his landscape subject matter, but also his camera and film, and began to work directly with photographic materials, turning light onto Cibachrome paper through a variety of substances—leaves, oil, or water—to control form, brightness, and tonal

In Burning (with Gwen), August 1, 2002, the bright rectangle at the center of the composition, hovering over a darker field, is reminiscent of the paintings of Mark Rothko (dye destruction print, 59.5 x 50.2 cm, courtesy of the artist).



The quantity of water and type, intensity, and duration of illumination determined the blue-white color that defines the Petworth series (Petworth Window, July 20, 1999, dye destruction print, 59.1 x 50.9 cm, courtesy of the artist).



values. Attracted by its special ability to render the subtleties of light, he uses a photographic paper that must be handled in total darkness, without the aid of a safety light to see his working space and materials. Miller wrote of his process for a Japanese exhibition catalogue, "I have made a series of choices which means that to make the pictures I have to go away from the world into complete darkness, following an intuitive route. . . . I have followed a way of working with the light which is distinct and questioning, when compared with other forms of labor."

Miller's growing artistic reputation and consuming interest in light made him the perfect candidate for a summer residency in 1999 at Petworth House, a great country house in the south of England. With a history of construction and rebuilding from the 14th to the 19th centuries, Petworth has accommodated several artists, including J. M. W. Turner, whose luminous, almost abstract watercolors celebrate its light-filled interiors.

Commissioned to create a body of work that would explore the historic building's cultural and artistic associations, Miller was attracted to Turner's fascination with light. As a starting point for this series, he thought about "a singular light entering a dark room" and the intersecting elements of Petworth's extensive facade of windows. For these images, light was directed horizontally through a blue glass container filled with water. Miller built a screen of wood obstructions and placed them in front of the photographic paper in order to form his elegant compositions, ranging from simple cruciform shapes to densely packed, room-like spaces. The stark blue-white color is evocative of cold moonlight and the residual light Miller has experienced when walking under the

dark night sky in Manaton on Dartmoor, where he has lived and worked since 1989.

A second summer residency in 2000 at the Graves Art Gallery in Sheffield, England, afforded Miller the opportunity to reflect on the work and life of another artist, Gwen John. This time he selected an intimate interior still-life scene from 1907–09, *A Corner of the Artist's Room, Paris*, from the Graves collection as the catalyst for a new series of photographs. He was attracted to the painting's warm Parisian light, breadth of color, and angular forms defined by soft illumination. (The Cleveland Museum of Art has in its collection an equally luminous composition, *Interior, the Brown Tea Pot*, from 1915–16, which is hung in *Tracing Light*.)

These expansive, nonobjective photographs are infused with a glowing, pulsating light that radiates inner warmth. Miller wrote of these images, "I am a receiver for the heat of direct sunlight, lit by this unshielded light, burning, ignition."

These photographs eloquently display Miller's passion for the artistic potential of light and chemicals on paper, which he shares with the pioneers of the medium in the 1840s. His illumination can be cool and melancholy as well as hot and incendiary. Ultimately, the photographs represent a perfect alignment of intellectual curiosity, artistic precedent, formal invention, technical virtuosity, and symbolic content.

■ Tom E. Hinson, Curator of Photography

Miller was moved by a scene in James Hamilton's biography of Turner, in which the artist attempts to crawl from his deathbed to see the light. That sensation of observing illumination through a window is successfully rendered in *Petworth Window*, May 12, 2000 (dye destruction print, 60.7 x 47.1 cm, courtesy of the artist).



Kelly McLane: My Blue-Green Algae
May 2–August 22

Elephants are displaced from India, left to roam the devastated coast of California. One lone survivor wins out over nature because he hoarded indestructible—and nonbiodegradable—tires (No One's Ark, 2004, oil and graphite on canvas over panel, 213.4 x 274.3 cm, courtesy of the artist and Angles Gallery, Los Angeles).

After the Flood



BRIAN FORREST

Kelly McLane's paintings are startling ruminations on seemingly post-apocalyptic scenarios. In her most recent body of work, titled *My Blue-Green Algae*, McLane (b. 1968) is fascinated by the ambivalence of nature, a system logical in its biologically determined structure but capricious in its force. For some years, she has explored this tension between nature and culture: how does one reconcile the Platonic desire to view man and nature as an organic whole with her sense that, as McLane stresses, "nature doesn't care"?

In this series, the fourth exhibition in Project 244, McLane effectively offers a critical revision of the traditional notion of the sublime in contemporary visual art. Writers and philosophers have theorized the sublime as a category in which they can place aesthetic pleasures excluded from neoclassical ideas of beauty. Dark, even violent emotion is one such pleasure, as are scenarios inspiring feelings of awe, or isolation in the face of the terrible, the vast, and the banal. McLane understands acutely how something appalling or foreboding can also be beautiful.

When Kelly and I first met in her studio last year, she was in the process of painting *Soon On Me* and had recently returned from an emotional trip to Texas, where she spent time with relatives she barely knew and to whom she felt an intense connection. This encounter led McLane to explore the theoretical dispute of "nature versus nurture": whether environmental factors or genetics control one's destiny. Blue-green algae—a simple bacteria that most scientists concur was responsible for changing the earth's environment some three billion years ago into an oxygen-rich atmosphere that could support plant and animal life—became a vehicle for exploring these relationships.

The six drawings included in this exhibition, each titled *My Blue-Green Algae* and then subtitled (*Hunting Season* or *My Bad Fat Baby Girl*, for instance), were rendered as factual/fictitious drawings of a family McLane hardly knew. The subsequent paintings—*Survivor*, *No One's Ark*, and *My Blue-Green Algae (Fluke)*—connect with *Soon On Me* to produce a literal and imaginary vision of McLane's emotional journey after the "flood."

Great whales from the ocean are thrust into the desert, bombing homes with their weight (*My Blue-Green Algae [Fluke]*, 2004, oil and graphite on canvas over panel, 213.4 x 335.3 cm, courtesy of the artist and Angles Gallery, Los Angeles).



BRIAN FORREST

Humans and their structures succumb to or provoke the elements—floods, fires, tsunamis—leaving an altered, startling landscape behind (*Soon On Me*, 2003, oil and graphite on canvas, 182.9 x 198.1 cm, courtesy of the artist and CRG Gallery, New York).

These paintings portray the active energy of water and record what is left in its wake. Water is considered life giving, literally and spiritually, and plunging into it is cathartic. Here it is also devastating.

These paintings quote and embrace an astonishing breadth of images and cultural notations throughout the history of art. McLane's work echoes the exoticism and romanticism of 19th-century landscape painters, explores ulterior consciousness as the Symbolists did, and reflects the influence of Asian art—specifically, Japanese screen painting. The cinematic scope of Stanley Kubrick is also essential. Physical structures, architecture, armatures, and absurd systems of support appear throughout these paintings as well, perhaps reflecting or rebuking McLane's vision of progress.

Whether definable as apocalyptic, dystopic, or strange, McLane's work is undeniably beautiful. Her structurally and visually complex compositions reconcile intricate perspectival relationships. She concedes that the paintings are difficult to make and admittedly quite different from what is "fashionable" in painting today, but also admits that she has "never cared much about what is currently acceptable." McLane concludes that "narrative, beauty, the romantic—these things don't offend me."

■ Jeffrey D. Grove, Associate Curator of Contemporary Art

BRIAN FORREST



BRIAN FORREST

These ethereal paintings and drawings highlight atmospheric oddities, the effects of gravity and entropy, and the disintegration of the man-made world

(*Survivor*, 2004, oil and graphite on canvas over panel, 213.4 x 274.3 cm, courtesy of the artist and Angles Gallery, Los Angeles).



Mr. Aitken, I Presume?

The art of Africa was a revelation to Western artists of the early 20th century, and Cleveland artist Russell Aitken (d. 2002) was inspired by African works he saw at the Museum of Modern Art in New York and the Cleveland Museum of Art in the 1935 exhibition *African Negro Art*, and in the 1937 CMA exhibition *Treasures of Ivories and Bronzes from the Ancient Kingdom of Benin*.

Aitken led a life that most of us would associate with the likes of Hemingway and Fitzgerald. Born to a prominent Cleveland family on January 20, 1910, he would contribute signally to the city's culture as an artist and philanthropist through May Show awards and a gift to the Cleveland Institute of Art to refurbish the Russell B. Aitken Auditorium. His activities in New York helped to give Cleveland a presence on the national art scene.

When he was diagnosed with spinal meningitis early in life, Aitken's family moved to a house on Lake Erie for the sake of the boy's health. They

The magnificent Benin head that inspired Aitken in 1940 is currently on display in the museum's gallery of sub-Saharan African art (mid 16th or early 17th century, bronze, 29.9 cm, Dudley P. Allen Fund 1938.6).



This photograph in the Cleveland Plain Dealer for Sunday, December 28, 1929, shows Aitken with a trophy bagged while hunting, fishing, and

painting in the Caribou Lake district of Ontario, Canada. He was still a student at the Cleveland School of Art (now the Cleveland Institute of Art).

also bought a farm, where he could hunt, fish, and shoot while convalescing. Thus began a love of the outdoors that led Aitken to become an expert marksman, big game hunter, and adventure writer. He would be made an honorary member of the Native American Ojibwa, ride with Hungarian cowboys, and, on one of his many African safaris, bag the largest water buffalo documented to date. He served as associate editor of *Field and Stream* for more than ten years and wrote hundreds of articles and essays for sporting publications, in addition to a successful book, *Great Game Animals of the World*.

In Aitken's early years opportunities for leisure were unparalleled, and he made the most of them. Besides excelling at water polo, golf, fencing, boxing, skiing, flying, canoeing, and kayaking, he used this gilded time of freedom to create fabulously popular and accessible works of art. He designed the car he drove and worked as a successful architect, designer, filmmaker, author, and most famously, ceramist.

After graduating from the Cleveland Institute of Art as valedictorian in 1931, Aitken studied

Rarely exhibited today and not currently on view, Aitken's *Bini Belle* was one of a group of seven ceramics that took the Special Award in the 1940 May Show (glazed ceramic, 36.5 cm, Dudley P. Allen Fund 1940.57).



CHRISTIE'S



This Yoruba Horse and Rider from Nigeria appeared in exhibitions in New York and Cleveland in 1935 (19th century, wood, 39.5 cm, private collection).

throughout Europe. His ceramic work was favorably received on an international level and won many awards, including Special Honors in the Cleveland Museum of Art May Show of 1940 for his entry *Bini Belle*. This glazed ceramic was conceived as a whimsical yet affectionate hybrid of two objects: a 19th-century Yoruba wooden sculpture of a horse and rider exhibited in New York and Cleveland in 1935, and a 17th-century Benin bronze head included in the 1937 CMA exhibition—and on view today in the recently reinstalled gallery of sub-Saharan African art.

At the time of the 1937 exhibition, the Benin head was mistakenly referred to as *Bronze Portrait of a Princess*, which may explain Aitken's representation of a woman riding sidesaddle with a child clinging to her back. Yet, in reality, the Benin heads were never attached to a torso and were most certainly male, as they always commemorated the previous *oba*, or king, of Benin. The

distinct depiction of the *oba*'s coral beaded necklace and crown, complete with conical rosettes, is easily understood in the Aitken piece. And the caricatured horse is obviously made in the likeness of the wooden Yoruba *Horse and Rider* he would have seen in New York and Cleveland in 1935. However, Aitken often depicted cowboys, rodeo riders, and mythical equine figures in his ceramic work, so the horse and rider was a familiar theme.

Now that Aitken's dashing, cosmopolitan figure is becoming almost as remote in time as the Western discovery of African art, it is intriguing to consider him in the lengthening perspective of its influence. The innocent high spirits of *Bini Belle* would be impossible today, and Aitken's freewheeling dilettantism almost as difficult. But he had fun, and when enjoying his ceramics, so can we.

■ Lisa Binder, Curatorial Intern in African Art



HANDS-ON ART

Parade the Circle Celebration

Cleveland's unique community arts event, this year's parade begins at noon on June 12. The theme, *It's Not "All" Black and White*, invites participants to explore complements and the subtle intricacies that bind them. Join the parade for \$5/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade.

To be listed in the printed program, register by Sunday, May 23. Register for all workshops or for the parade during any listed workshop. Workshop flyers are available in the lobby. Questions? Call 216-707-2483.

Presented by the museum and University Circle Incorporated, celebration day festivities also include entertainment and hands-on activities.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

Basic Workshops

Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30, began April 30 and continue until the parade. Artists assist participants in making masks, costumes, and giant puppets. A workshop pass (individuals \$30; families \$90 up to five people, \$15 each additional person) covers all basic workshops and includes parade registration. Children under 15 must register and attend with someone older.

Special Workshops

Batik

Saturdays, May 8–June 5, 10:00–12:30. Batik your own parade costume or banner. Individuals \$25 with pass; fabric at cost.

Stilt Weekend

Saturday, May 15, 1:30–4:30, and Sunday, May 16, 1:30–4:30.

Try walking on stilts! Ezra Houser and Canadian parade artists Brad Harley and Rick Simon show you how. Free to all, priority to passholders; children must be at least 10 years old. Passholders without stilts may order them *only* during stilt weekend: \$35 (yours to keep after safety training).

Stilt dancing for Paraders

Saturdays, May 22–June 5, 10:00–12:30 (novice) and 1:30–4:30 (advanced). Ezra Houser teaches stilt safety, tying, and the art of dancing on stilts. Free with workshop pass.

Volunteers

More than 100 volunteers are needed each year, in advance and on parade day. Assist in parade workshop sessions, distribute posters and flyers, or select one of the dozens of parade day jobs. Call the Volunteer Initiatives office at 216-707-2593 for more information.

Family Express

Cool Knights

Sunday, May 16, 2:00–4:30.

This free hands-on workshop, inspired by the Armor Court, promises to be fun for the entire family! Preceded by a family mini-highlights tour at 1:30.

Summer Adult Class

Jewelry Making

Four Fridays, June 18–July 9, 6:00–8:30.

Make a small item of jewelry by carving wax for casting in the lost-wax method. Learn to prepare the wax model and finish the jewelry after it has been cast offsite. Emily Blaser, instructor. \$140, CMA members \$100. Fee for materials assessed at the first class.

Summer Kids' Classes

Museum Art Classes

Two choices for summer sessions! Tuesdays and Thursdays, June 29–July 29, or Saturdays, June 26–July 31. Morning or afternoon classes available. Call 216-707-2182 to request a brochure. Free gallery talks for adults offered during Tuesday-morning sessions. Informal drawing classes for adults held during Saturday-afternoon sessions (\$40, family-level and higher members \$35; no experience necessary).

Circle Sampler Camp

This weeklong, all-day camp allows students to sample ten University Circle institutions. Choose from four sessions: students entering grades 1–3, week of June 14 or June 21; grades 4–6, week of July 19 or July 26. Call the Cleveland Museum of Natural History at 216-231-4600, ext. 214 for fees and information. Advance registration and fee required.





Gallery Talks

1:30 daily, Thursdays at 2:30, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Dutch Landscapes

Wednesday, May 5, 1:30.
Saundy Stemen

19th-Century American Landscapes

Thursday, May 6, 2:30.
Mary Woodward

Time Stands Still: Eadweard Muybridge

Friday, May 7, 6:30.
Saundy Stemen; exhibition ticket required.

Modern American Masters

Wednesday, May 12, 1:30.
Frank Isphording

Lost Civilizations: History Through Art

Wednesday, May 12, 6:00.
Robin Ritz, docent

Ashean to Regionalism

Thursday, May 13, 2:30.
Saundy Stemen

Project 244: Kelly McLane

Sunday, May 16, 1:30.
Karen Levinsky

Japanese Art

Wednesday, May 19, 1:30.
Seema Rao

Contemporary Landscapes

Thursday, May 20, 2:30.
Karen Levinsky

African Art

Wednesday, May 26, 1:30.
Frank Isphording

Materials of the Artist

Wednesday, May 26, 6:00.
Steve Badman, docent

Guest Lectures

Kelly McLane

Saturday, May 1, 2:00.
Hear the Project 244 artist discuss her new work.

Joseph Cornell:

Shadowplay—Eterniday

Wednesday, May 5, 7:00.
Robert Lehrman, chairman of the Hirshhorn Museum and Sculptural Garden of the Smithsonian Institution, lectures on his new book.

Hidden Treasures of Ancient Egypt

Saturday, May 8, 2:00.
Dr. Zahi Hawass, secretary general of the Supreme Council of Antiquities and director of the Giza Pyramids Excavation, discusses the themes of his new book. Free. Book signing follows.

Coming of Age in Ancient Greece: Images of Childhood from the Classical Past

Wednesday, May 26, 7:30.
Dr. Jennifer Neils, CWRU

PERSONAL FAVORITE

"Florine Stettheimer's *Sunday Afternoon in the Country* is perfect for this time of year—it's such a breath of spring. Everyone is having such a good time," says Carol Thum, associate registrar. "When you read the label and you start to find out who those people are, it gets really interesting. It's like a slice of the New York art scene in 1917. There's the Baroness de Meyer and her husband the baron. In one corner, Edward Steichen is photographing Marcel Duchamp while the artist's sister Ettie orchestrates. There's Marie Sterner, who had a gallery in New York, and the dancer-poet Paul Thévénoz doing a handstand for her. On the other side is Alfred Seligsberg, the lawyer who wrote up the contracts for the Ballet Russe. Leaning on a tree is the Marquis de Buenavista. The artist puts herself up in the woods, painting. Even her mother is in the picture, playing solitaire

FOCUS TOPIC

Revisiting the 1950s and '60s

A series of events examining American culture during the civil rights era.

Presentation Sundays, May 16 and 23, 2:00–3:15. *Cleveland Museum of Art Collection 1950s–'60s*. Frank Isphording

Free Afternoon Conference

Sunday, May 23, 2:00–6:00.
Presentation at 2:00, *Cleveland Museum of Art Collection 1950s–'60s*; play at 3:30, *Roads to Freedom: And the Children Spoke*; discussion at 4:15, *Brown vs. Board of Ed.: Celebration and Critique*, with Wornie Reed, professor of sociology and urban affairs at Cleveland State University and Dr. Rev. Marvin McMickle, pastor of Antioch Baptist Church in Cleveland, with Q&A and reception to follow.

Coming Up:

Art Encounters: Focus on Great Buildings from East to West

Wednesdays, June 16–July 21, 6:30–8:00.

A six-week course focuses on the world's greatest buildings. \$175, CMA members \$125; individual sessions \$30, CMA members \$20.

Florine Stettheimer
(*American*, 1871–
1944), Sunday
Afternoon in the
Country, 1917 (oil
on canvas, Gift of
Ettie Stettheimer
1948.28)



on the lower right. In a fairly small canvas, she's got 20 people. Ettie identified everyone when she gave us the painting in 1948. Florine's works are all like this—images of her family and friends. No apology for being wealthy. No apology for having fun."

Stettheimer was prolific, but after a disappointing solo exhibition, she continued to paint but refused to sell anything. "After she died, the family had all these paintings and began contacting museums. A curious aside: they often hang in registrar's offices."



MUSIC AND PERFORMANCE

VIVA! Festival of Performing Arts

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

Zakir Hussain:

Masters of Indian Music

Friday, May 7, 7:30.

"Terrifying, Paganiniesque virtuosity" —*San Francisco Chronicle*.

The Grammy Award winner Zakir Hussain is considered one of the greatest musicians of his time. His genius has been sought out not only by the finest musicians and dancers of his native India, but by Western musicians such as John McLaughlin, the Grateful Dead, Philip Glass, and Van Morrison, to name but a few. Hussain's music for the opening of the 1996 Summer Olympics in Atlanta introduced him to millions of television viewers all over the world. In Gartner Auditorium he's joined by the brilliant violinists Ganesh and Kumar and a troupe of Indian percussion virtuosos in "spectacular rhythmic fireworks" (*New York Times*). \$30 and \$27, CMA members \$27 and \$25.



Orpheus Chamber Orchestra

Summer Evenings

Coming This Summer

Summer Evenings: 13 weeks of fun-filled events ranging from the finest international dance and music ensembles to films and courtyard dance, music, and drinks. *Save the Carnevale brochure inserted in this magazine!*

Gala Series

The Orpheus Chamber Orchestra with Zhang Qiang, pipa

Sunday, May 9, 2:30.

"The greatest chamber orchestra the world has known" —*Town and Country*. Critically acclaimed as one of the world's foremost performing ensembles, Orpheus combines a symphonic range of repertoire with the intimacy of a chamber ensemble—all without a conductor. Based at Carnegie Hall, Orpheus was founded in 1972 by a group of musicians who aspired to perform orchestral repertoire as chamber music. Their approach has garnered them a Grammy and innumerable accolades for their recordings on Deutsche Grammophon. Works by Respighi, Tan Dun, Ravel, and Bartók. Preconcert lecture by Paul Cox at 1:30 in the recital hall. \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

Special Events

Piano/Ohio

Semifinals: Saturday, May 1, 10:30–12:45, 2:00–4:15.

Finals: Sunday, May 2, 1:00–2:30, 2:40–4:10.

A competition for area high-school pianists that is now in its second year, Piano/Ohio offers a major performance opportunity and rewards those who demonstrate the highest standards of artistic excellence. Presented in conjunction with the Cleveland International Piano Competition. Finals simulcast on WCLV-FM.

Dedication of the Marian Logan Wendell Harpsichord (built by William Dowd, Boston, 1972)

Sunday, May 16, 2:30.

Janina Ceaser and Lucille Gruber, harpsichords. Works by Soler, Scarlatti, J. S. Bach, and Mozart. Robert and Doris Ornstein's short film *Harpsichord Building in America* screens at 1:30.

Zakir Hussain





Bloc Party

PANORAMA

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at clevelandart.org/panorama.

The Juráček films are presented in cooperation with Czech Center New York (curators are Irena Kovárová and Ludmila Cviková) and the Museum of Modern Art. Prints courtesy of the National Film Archive in Prague and Czech Television. Special thanks to Cestmír Kopecký, Vladimír Opela, and Jan Lukes.

Comedies and fantasies from behind the Iron Curtain. The series showcases the work of two men: Boris Barnet (1902–1965), the USSR's best director of light comedies and satires during the 1920s and '30s; and Czechoslovakia's subversive, absurdist writer-director Pavel Juráček (1935–1989), who flourished during the Prague Spring of the 1960s. Each program \$7, CMA members \$5, students and seniors (65 & over) \$3.

Double Feature!

Wednesday, May 5, at 7:00.

Joseph Kilian

(Czechoslovakia, 1963, subtitles, b&w, 35mm, 38 min.) directed by Jan Schmidt and Pavel Juráček.

The End of August at the Hotel Ozone

(Czechoslovakia, 1966, subtitles, b&w, 80 min.) directed by Jan Schmidt. Two fantasy classics, both written (and one co-directed) by Juráček. The first is a Kafkaesque tale in which a man rents a cat. In the second, eight barbaric young women forage for food and mates in a post-apocalyptic world.

The Key for Determining Dwarfs or The Last Travel of Lemuel Gulliver

Friday, May 7, 7:00.

(Czech Republic, 2003, subtitles, b&w, Beta SP, 58 min.) directed by Martin Šulík. Based on the journals of Juráček, this film essay sheds light on Czech New Wave filmmakers of the Prague Spring.

Juráček is portrayed by his son, Marek. Cleveland premiere. Preceded at 7:00 by Zdenek Sirovy's 23-min. *Keeper of Dynamite* (Czechoslovakia, 1960), a WWII tale with a screenplay by Juráček.

Every Young Man

Wednesday, May 12, 7:00.

(Czechoslovakia, 1965, subtitles, b&w, 35mm, 83 min.) directed by Pavel Juráček. Juráček's feature debut pairs two stories. In *Achilles' Heel*, with Václav Havel, an officer accompanies a limping recruit. In *Every Young Man*, girl-hungry young soldiers organize a dance.

Case for a Rookie Hangman

Friday, May 14, 7:00.

(Czechoslovakia, 1969, subtitles, b&w, 35mm, 102 min.) directed by Pavel Juráček. Juráček's magnum opus is a mix of slapstick, surrealism, and satire inspired by the third book of *Gulliver's Travels*. A young man driving in the middle of nowhere encounters a peculiar hare, wrecks his car, and finds himself in a strange country.

The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks

Wednesday, May 19, 7:00.

(USSR, 1924, silent, subtitles, b&w, 35mm, 94 min.) directed by Lev Kuleshov, with Porfiry Podobed and Boris Barnet. In this wild silent comedy, a rich American and his cowboy assistant travel to the USSR, where their worst fears come true until they get to know the real Russian people. Live organ accompaniment by Joseph Rubin.

The Girl with the Hatbox

Sunday, May 23, 1:00.

(USSR, 1927, silent, subtitles, b&w, 35mm, 61 min.) directed by Boris Barnet, with Anna Sten. A Moscow milliner hooks up with a homeless student in this delightful silent. Live organ by Joseph Rubin.

The House on Trubnaya Square

Sunday, May 30, 1:30.

(USSR, 1928, silent, subtitles, b&w, 35mm, 64 min.) directed by Boris Barnet. The pinnacle of Soviet silent screen comedy. A peasant girl working as a servant in a middle-class household rebels against her employer and starts a trade union. Live organ by Joseph Rubin.



Other Films

Admission \$7, CMA members \$5, students and seniors (65 & over) \$3.

Eat This New York

Sunday, May 2, 1:30.

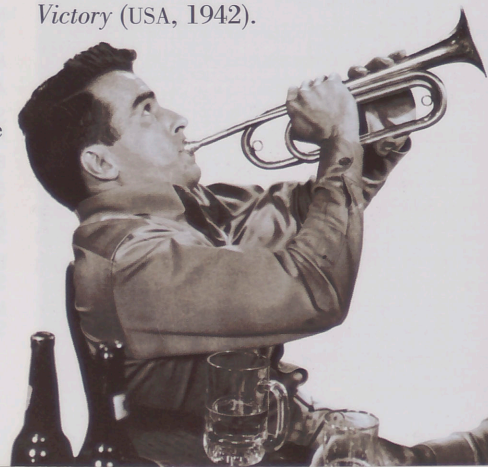
(USA, 2002, color, DVD, 85 min.) directed by Andrew Rossi and Kate Novack. In this new documentary, two wide-eyed Minnesotans move to New York to open an eatery in Brooklyn. "A great story . . . Will grip those fascinated by the restaurant business" —*New York Times*. Cleveland premiere.

From Here to Eternity

Friday, May 21, 6:45.

Friday, May 28, 6:45.

(USA, 1953, b&w, 35mm, 118 min.) directed by Fred Zinnemann, with Burt Lancaster, Deborah Kerr, Frank Sinatra, and Montgomery Clift. This multiple Oscar winner inspired by James Jones's novel chronicles the lives and loves of American soldiers stationed in Hawaii just prior to Pearl Harbor. 50th-anniversary reissue; new 35mm print. Cleveland revival premiere. Preceded at 6:45 by the 7-min. wartime cartoon *Song of Victory* (USA, 1942).



Case for a Rookie Hangman



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Offer valid during the month of May only at the University Circle Museum Store. To see more CMA products, please visit our online store at www.clevelandart.org.

Members News

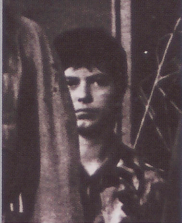
Dates and times for scheduled members events and activities have changed since we first published this information. Be sure to save these dates.

Members preview days for *The Quilts of Gee's Bend* are Friday, June 25, 2:00–5:00 and Saturday, June 26, 10:00–5:00. The members party is June 26, 7:00–9:30, with the Circles party on June 24. Look for your invitation in the mail in early June.

The Circles party for *Art from the Court of Burgundy* is Saturday, October 23. The members party is Saturday, October 30. Members

preview days are Friday, October 22, 2:00–9:00 and Saturday, October 23, 10:00–5:00.

Members shopping days at the museum stores will be Friday, Saturday, and Sunday, November 5, 6, and 7. Members who show their membership cards receive a 25% discount on regularly priced merchandise. Free gift wrapping, too!



MAY

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16 17 18 19 20 21 22
23 24 25 26 27 28 29
30 31

- T** Tickets required
- \$** Admission charge
- R** Reservation required
- P** Parade-related event; fees vary; see specific listings

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.

1 Saturday

Piano/Ohio Semifinals 10:30–12:45, 2:00–4:15
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00
Guest Lecture 2:00 Kelly McLane discusses her work

2 Sunday

Piano/Ohio Finals 1:00–2:30, 2:40–4:10
Basic Parade Workshop 1:30–4:30 **P**
Film 1:30 *Eat This New York* **\$**
Highlights Tours 1:30 and 3:00

4 Tuesday Highlights Tour 1:30

5 Wednesday

Gallery Talk 1:30 *Dutch Landscapes*
Highlights Tour 6:00
Film Double Feature 7:00
Joseph Kilian and The End of August at the Hotel Ozone **\$**
Guest Lecture 7:00 Joseph Cornell: *Shadowplay—Eterniday*. Robert Lehrman

6 Thursday

Highlights Tour 1:30
Gallery Talk 2:30 *19th-Century American Landscapes*

7 Friday

Highlights Tour 1:30
Basic Parade Workshop 6:00–9:00 **P**
Gallery Talk 6:30 *Time Stands Still: Eadweard Muybridge* **T**
Film 7:00 *The Key for Determining Dwarfs or The Last Travel of Lemuel Gulliver* **\$**
VIVA! Concert 7:30 Zakir Hussain: *Masters of Indian Music* **R \$**

8 Saturday

Special Parade Workshop 10:00–12:30 *Batik* **P**
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00
Guest Lecture 2:00 *Hidden Treasures of Ancient Egypt*. Zahi Hawass

9 Sunday

Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00
Preconcert Lecture 1:30
Concert 2:30 *Orpheus Chamber Orchestra* **\$**

11 Tuesday

Highlights Tour 1:30

12 Wednesday

Gallery Talk 1:30 *Tommy LiPuma Collection*
Gallery Talk 6:00 *Lost Civilizations: History Through Art*
Film 7:00 *Every Young Man* **\$**

13 Thursday

Highlights Tour 1:30
Gallery Talk 2:30 *Ashcan to Regionalism*

14 Friday

Highlights Tour 1:30
Basic Parade Workshop 6:00–9:00 **P**
Film 7:00 *Case for a Rookie Hangman* **\$**

15 Saturday

Special Parade Workshop 10:00–12:30 *Batik* **P**
All-day Drawing Workshop 10:30–4:00 **R \$**
Parade Stilt Weekend 1:30–4:30 (order stilts for upcoming training) **P**
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00

16 Sunday

Museum Ambassadors Day 1:00–5:00 *Ambassadors Salon, Oasis area*
Parade Stilt Weekend 1:30–4:30 (order stilts) **P**
Basic Parade Workshop 1:30–4:30 **P**
Gallery Talk 1:30 *Kelly McLane*
Family Mini-Highlights Tour 1:30
Family Express 2:00–4:30 *Cool Knights*
Presentation 2:00 *CMA Collection in the 1950s and '60s*
Concert 2:30 *Harpsichord Dedication*
Highlights Tour 3:00

18 Tuesday

Highlights Tour 1:30

19 Wednesday

Gallery Talk 1:30 *Japanese Art*
Highlights Tour 6:00
Film 7:00 *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* **\$**

20 Thursday

Highlights Tour 1:30
Gallery Talk 2:30 *Contemporary Landscapes*

21 Friday

Highlights Tour 1:30
Basic Parade Workshop 6:00–9:00 **P**
Film 6:45 *From Here to Eternity* **\$**

22 Saturday

Special Parade Workshop 10:00–12:30 *Batik* **P**
Special Parade Workshop 10:00–12:30 *Stilt dancing (novice)* **P**
Basic Parade Workshop 1:30–4:30 **P**
Special Parade Workshop 1:30–4:30 *Stilt dancing (advanced)* **P**
Highlights Tours 1:30 and 3:00

23 Sunday

Film 1:00 *The Girl with the Hatbox* **\$**
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00
Conference 2:00 *Revisiting the 1950s and '60s*

25 Tuesday

Highlights Tour 1:30

26 Wednesday

Gallery Talk 1:30 *African Art*
Gallery Talk 6:00 *Materials of the Artist*
AIA Lecture 7:30 *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past*

27 Thursday Highlights Tour 1:30

28 Friday Highlights Tour 1:30
Basic Parade Workshop 6:00–9:00 **P**
Film 6:45 *From Here to Eternity* **\$**

29 Saturday

Special Parade Workshop 10:00–12:30 *Batik* **P**
Special Parade Workshop 10:00–12:30 *Stilt dancing (novice)* **P**
Basic Parade Workshop 1:30–4:30 **P**
Special Parade Workshop 1:30–4:30 *Stilt dancing (advanced)* **P**
Highlights Tours 1:30 and 3:00

30 Sunday

Basic Parade Workshop 1:30–4:30 **P**
Film 1:30 *The House on Trubnaya Square* **\$**
Highlights Tours 1:30 and 3:00

The End of August at the Hotel Ozone

The VIVA! and Gala concert series are supported in part by an award from the National Endowment for the Arts. The museum receives operating support from the Ohio Arts Council.





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